

BEFLOWERED EASTER HATS.

THEY ARE BIG AND AUDACIOUS IN SHAPE AND COLORING.

The Variety Is Great and Every Woman's Face Should Be Sifted—Garlands of Roses Among the New Trimmings—Very Pretty Straws—Lace Designs.

The Easter hat of 1902 has not languished in any of the processes which serve to make up the variety and increase the all-around extravagance of woman's dress, and it is here again with more breadth and audacity as to shape and coloring than we have seen in some time.

It is said that there is nothing so variable as a woman's headgear. Be that as it may, unlimited variety in her salvation, since it helps to make the old hat less conspicuous.

But whatever your hat is, it must be broad and flat, with a little droop, and possibly ends at the back, or you are entirely out of the race. Every auxiliary, every bit of trimming, is made to contribute toward this effect. And yet there is a shape which turns up on the side and is trimmed with a bushy aigrette.

As for flowers, they are more in evidence than in years before. Literally, all the "flowers that bloom in the spring" and in the summer as well, besides some which never had the courage to bloom at all, are displayed in most beautiful textures and colors in the millinery departments. You simply cannot run amies in your choice, but the latest whim of the moment is the garland of little roses or fine flowers of any kind, which is used on hats and evening gowns with equal success.

The Marie Antoinette hat of black maline shown in the illustration, gives a pretty example of its use. It surmounts a twist of pale blue ribbon around the crown and appears again under the frilly brim, raising the hat away from the face. The little roses are formed into circles or medallions, as they are called, on some of the hats and ribbon is threaded through these in the most artistic manner.

Another pretty way of treating this sort of lace hat is with a bunch of large pink roses at one side on the brim, and a twist of blue ribbon carried from this down

arranged around the crown. Maline and other fruits are very much used on net and lace hats.

A very stylish hat is made of red poppies with the black centres, and a scarf of black lace draped artistically around it falling in short ends at the back. This latest fancies in millinery, and one which it is well to regard with interest as it is both novel and fetching. Black lace finds many uses just at present not only in our hats but also in flowered mull gowns, combined with white for entire gowns, and for trimming our parasols as well.

Hats are made entirely of black Chantilly with a wreath of flowers around the crown and a bunch of flowers or a bow

on one side. These flat broad-brimmed hats were worn years ago and the new edition is not so very different from the old, except in the flowers, which have grown in beauty with the years.

Wreaths of primroses, violets, Banksia roses, camellias and chrysanthemums are used to trim them; also blue forget-me-nots with small pink roses.

The Marquise shape is to be very much worn with the tailor gowns and for morning wear generally. You see it in cream straws trimmed with black silk, small ostrich feathers and straw cabochons.

There are so many red hats in the Easter display that it would seem that brilliant colors were to lead in millinery this season, but they are for special costumes and simply a feature of the variety rather than examples of the leading color.

The flower toques are having an inning now whatever may be their fate later on, and the chrysanthemum straw promises to find great favor. It is not forth as the latest thing in straw, but it is difficult to determine just what is the latest in straw, there are so many pretty satin braids, so many pretty combinations of straw

and becoming in itself without any trimming, or it is not a success from the present point of view. The drooping brims curving so prettily at the sides are especially suited to the low style of dressing the hair, and the ends fill in any possible vacancy there may be between the hat brim and the coil.

Pearl ornaments in fancy pins and cabochons are so much in evidence now in every display of millinery that they bid fair to

and buckle underneath the brim at one side resting against the hair. Ends of lace and black velvet drop at the back.

White lace hats are just as good style and in others you see the combination of black and white lace, the former in applique designs of flowers, or butterflies on the white lace. A wreath of roses is the trimming with a black velvet bow at the back.

The shape of the hat is the most important feature, and it must be graceful

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FINE GOWNS AT SECOND-HAND.

BARGAINS IN DRESS WHICH SOME WOMEN SNAP UP.

Little-used Finery That Reaches the Dealer for One Reason or Another—Costumes of Actresses in Demand—Women Who Make Shows Cheaply.

The proprietress of a Sixth avenue shop dealing in women's second-hand clothing, had some interesting things to say about the business the other day. The show windows of this shop are always filled with many splendid and elaborate costumes, heaped

sager to avail herself of an opportunity to pick up a very slightly worn and splendidly-fashioned tailored suit in a place like this—a suit that may have cost its original owner \$100 or \$150—at the same figure.

"It's much the same way with all sorts of costumes—dinner dresses, party gowns, street frocks, even coats and furs. I am often able to pick up a costume that cost its possessor \$200 or \$400 for about one-tenth or even one-fiftieth of its original price, and when I sell one of these for double the amount I paid for it I am, of course, well satisfied, and it is a great bargain for the woman who purchases it, for such a costume rarely if ever shows any sign of wear and tear."

"Partly of my buying customers are exceedingly well-to-do women whose inherent thrift is so great that they are perfectly willing to avail themselves of the chance

to pick up the out-of-the-way garments of the rich at rock-bottom prices.

"Just now I am drumming pretty hard at my more or less willing customers to let me have their last season's summer dresses, especially the foulders. I have about thirty-five advance orders for foulders, and I'm struggling with all my might to fill."

"Women who are only able to afford \$40 or \$50 for foulders are tumbling over each other, so to speak, at this season to buy, at about the same figure at second-hand, magnificent creations in foulders and lace that originally cost from \$200 to \$300."

"Some of my purchasing customers are singularly finical as to the character of the first-hand possession of costumes that strike their fancy. A few weeks ago an austere-looking young-old woman came in here to price a rich cream-lace skirt with a case in which she appeared to be the price that I fixed was satisfactory to her, and she produced the money to pay for it, when she had a sudden thought, 'Will you undertake,' she said, regarding me with a most penetrating gaze, 'to vouch for the strict uprightness of character of the lady from whom you purchased this skirt?'"

"Well, that was a good deal of a stunner, and I was compelled to resort to a bit of quick thinking, and in the end, under any circumstances, reveal the names of any of the women from whom I purchase costumes or other articles, but here was a case in which she could not depend upon a good, roundabout name."

"I think I may undertake to do that," I said, "but I must consider that the lady from whom I acquired it is none other than Miss Burleigh-Montgomery of Newport."

"Of course it was a terrible bit of deception, considering that they didn't go so far as to tell me that she was a Miss Burleigh-Montgomery of Newport or anywhere else, but what was I to do? I had to give her the skirt, to wit, that I had got the skirt from the wife of a race-track plunger who failed to select the winners with such consistent persistence that he was driven to give up the season with nothing, my customer would have snuffed and taken her departure whereas the fictitious name of Miss Burleigh-Montgomery of Newport, I rather plump myself upon that suddenly invented name—entirely satisfied her as to the proper character of the original owner of the skirt, and out she walked with it under her arm."

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WOMEN SHOULD STUDY COLORS.

A MOST IMPORTANT PHASE OF THE DRESS QUESTION.

Need of Harmony Between the Color of the Costume and the Complexion and Hair—Shades That Suit Various Types of Beauty—Other Tints That Don't.

"I have no wild desire to reform the world for the world's sake," exclaimed Mildred Mayfair, drawing off her gloves after her return from a Fifth avenue promenade. "For my own sake, however, I do long to present all my friends with their proper color-card and ask them to study it. Now, there is Lillian de Courcy, who hasn't a particle of color in her cheeks; she will wear gray, and it makes sackcloth and ashes of her."

Mildred herself, a brunette with a brilliant coloring, could make a symphony of herself in gray.

"Evangeline Morton is very handsome, very Spanish," she went on, "but she thinks red the only color made for her. Now, both these girls might be charming, stunning even, in their own right colors."

Having got a good start, Mildred went on for some time, Mildred has a tongue, and what she doesn't know about dress and right colors for blondes, brunettes and the chain type of beauty would make only the smallest of books.

The sum and substance of what she said is here set down in black and white that she who runs may read, if she will profit thereby. The pretty maid whose face has not yet proved her fortune perhaps needs to be told all things to study color. It is the most important detail of dress, if she would make the best of herself, which is also the plain girl's bounden duty.

In choosing a controlling color for one's dress the great question is, does it suit the complexion and hair? Is it such a contrast as will tend to idealize or perfect the appearance?

The quantity theory that every object has its own tone and every sound has a color is one which leads far afield and we will not stop to consider it. It involves too much bother and money.

"If your color is violet, your voice will be sweeter when you are surrounded by violets" is one of its tenets, and another, "Every color has a corresponding musical tone, and women should play their costumes on the piano or violin, to find out if they are in perfect harmony."

Colors have their harmonies as ravishing as music, but let us be more practical, and take the common sense view of the subject. Once upon a time, there were three color rules in dressing and only three. First, there was the time-worn tradition that blue was made for blondes; that red in all its variations was the brunette's own, and finally certain shades of green were reserved for the red-haired.

We have changed all that now. The red-haired girl of the raven tresses is never without pale blue in her toilette.

Dark women with little color can only do harm to their complexion by wearing the pale shades of red, which should have rather a purple than an orange tint. Light pink and corn color yellow are worn with good effect. Certain rich shades of green, violet, purple and amethyst blue contrast well with the skin, and will rival the fairest complexioned beauty of the day.

A dark-haired woman with a high color is a beauty in brilliant yellows, or grays with moonlight tints, light green, mauve and blue. She may make a glowing poppy red gown for the afternoon wear, but must avoid this color and pink for evening wear.

The brunette of the Spanish type is a beauty in jacquard and velvet, and golden shades of brown, autumn, not spring, is the keynote of her coloring.

A northern brunette with brown eyes and a clear complexion should choose the pale green of a budding oak leaf, an amethyst blue, a coral red or blue-gray. Any one of these colors intensifies the freshness of her coloring, and gives her a tendency to render her lack of color noticeable and, perhaps, make her actually insignificant in appearance.

The most attractive hue that a woman with a shade of red in her hair can wear is as near the color of her locks as possible, and, in some cases, a good point, give tone to the skin, and brighten the eyes. Gray is not for her, unless warmed up with scarlet or green.

Blonde women, with fair, somewhat colorless skins, can wear brilliant scarlet and amethyst. The bright red good points, give tone to the skin, and brighten the eyes. Gray is not for her, unless warmed up with scarlet or green.

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FOR THE NURSERY WALLS.

An Expert's Idea of the Proper Pictures for Children's Eyes.

When a child is just too old to have a picture of a pink baby and a blue cat on the walls of its room, and yet too young to indicate its own tastes, there comes a time when the decoration of the nursery should be a matter of serious consideration. Here are the views of an expert on the subject:

First of all the walls must be plainly papered. A soft gray or olive is best. That will be a shock to those who believe in big pink roses and nodding scarlet poppies, as the height of the appropriate to make a room attractive.

People who know, however, almost unreservedly unite in deprecating flowered and highly colored paper putrying to nerves and eyes, and in recommending the olive and gray as especially fit for children who are active and restless and need quieting surroundings.

If there be a border above the rather low-set picture moulding, the paper may be a deep cream above the top, or, if one likes, it may have a simple and unobtrusive little pattern of rosebuds or morning glories running over it. The moulding should be of wood to match the woodwork of the room.

The pictures are next to be considered. Take down and throw away all the pictures of children in night-gown, children in coats, children in